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11-15-1996

**Dennis Read interview**

Dennis Read

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CWU LIVING HISTORY PROJECT

Dennis Reed

(Transcription of Side 1)

JP  We’re here in Barge Hall and we’re interviewing Dennis Read. I’m Jean Putnam. I’m the interviewer. And we have behind the camera, Ham Howard. It’s November 15, 1996.

So happy to have you here, Dennis. And the first thing I’d like to have you do is, can you just kind of give us a brief background, of where did you come from and all that?

DR  Well, I was born in Yakima. And I was raised around the Gleed area, the Gleed-Lower Naches area; Lower Naches Grade School, and then I graduated out of Naches High.

After school, after that, I went into the service in the Air Force for four years, and I spent two years of that in Japan.

Came back and did farming with my dad for a while. And I didn’t really care for that, so I went to work for Sherman Canvas down in Union Gap. Went to work for him, and ended up painting for him. And that was 1967, was when I ended up starting my painting career.

After that, I went to Boeing for a while and painted over there. And I decided, well, I’d go out on my own. So I went out on my own for a couple years, and that didn’t work out.

And I knew a custodian supervisor here by the name of Chuck Boyce. I don’t know whether you remember him or not.

JP  No, I don’t know him.

DR  So I came down here and he said there was a – he got hold of me and told me there was a painting job open at the college. So I came down and applied for the job, and ended up getting it. And I was kind of surprised. I was kind of happy, too.

JP  Good!

DR  Really surprised, because there was a lot of people after that job, yeah.

JP  Now, Dennis, do you remember what year that was?

DR  That was in 1974, in October.

JP  October, 1974. And what was kind of your official title? Did you have –

DR  Just “painter.”

JP  It was called painter? OK.

DR  Just painter. And after they gave me this title, I worked out of the Physical Plant. And I guess they hadn’t move up there very long. I don’t know how long they’d been up in that brand-new building. They were down in the [inaudible] and then they’d moved into that building up there.
But then – and Len Goodwin, he was my supervisor up there. And Paul Bechtel, he was the main supervisor up there.

And on the paint crew there was – Charlie Flake was the lead man, and Carl Iness was the other painter, and Jack Kappler was the other one. So then I rounded out the crew.

So, ended up there for, I think it was till late 1960s … late 1970s. Back in 1978 – er – 1977, I think, was when they had a layoff, had a budget cut. Do you remember that?

JP Late 1970s … I don’t remember.

DR They had a budget cut, so they had to cut some people. So they cut – they were going to cut one painter and four plumbers and a carpenter – no, one plumber, three carpenters and one painter, and a maintenance mechanic.

And so we had a choice, whether we could qualify for another job on campus, or we could go out and lock the door.

Well, I qualified for a lead position in the Custodian Department. So I went into the Custodian Department in … must have been in February … January or February of that year, 1977 – er – 1978 it was.

And then I worked there. And I worked in all the academic buildings. And I was a painter in all the academic buildings; that’s how I got to know a lot of the professors.

And I met Bob Mitchell and over Physics, and Jack Mendenhall when I painted over there. And I painted up in … Bob Gaines, Robert Gaines, up in Chemistry. So I met a lot of the professors around then.

I went to Housing, in June of 1978 was when I went down to Housing, Housing and Building Services.

JP So that was a different assignment than being in the Physical Plant. You were now –

DR No, when I was down in Building Services, they had an opening for a painter. So I was in the Custodian Department. So since I was on layoff, I had first choice between whether I wanted to take that job or stay where I was.

Or, one of the other painters up in Physical Plant, Jack or John, could have taken the job, too – whichever position, whatever they wanted to do. But they elected that if I wanted it, I could have it.

So I went down, and that’s when I met Jake Harris. And then I met – uh – I didn’t meet Pete Winkel for quite a while that I remember. But I met – who was the other one here? C’mon, help me a little here.

MALE Jim?

DR Jim Hollister, right. Yeah, Jim Hollister. So that’s how I ended up down there.

JP Great.
DR  So I've been at Central – er, I stayed at Central till 1992.

JP   Same year I left.

DR  September of 1992, I had to retire.

JP   Well, now tell me, were you a member of the union?

DR  I was a member of the union, and I stayed a member of the union all the way through.

JP   Now, was that something that you are required to do, or that you choose to do?

DR  No, we were required to do that, the staff – when I came into the institution there – of the Physical Plant.

And then, when I moved down to the Auxiliary Services, I was a painter. That's what the position called for was a painter. But what they did was they ended up hiring students. They would hire students, and then you would have to take students out and teach them how to paint, and so on and so forth, and get some painting done. That was no problem to me.

So then after a while, the staff personnel didn't care for it too much, and so they bumped me up to a lead, to a lead painter. But I would have to – I would go out and paint with them, and teach them how; and then, you know, let them turn loose on their own for a little bit, but [inaudible].

It was a big responsibility. And then after a while, before I left – in the late 1980s – I went to a painter supervisor. Then I was a supervisor.

JP   You don’t paint, then?

DR  You don’t paint, you just supervise.

JP   Well, did you like the painting more, or the supervising?

DR  Both. Both. They were equal. I enjoyed my job. That job, that was one of the best jobs I ever had in my life, was down there in Auxiliary Services. [Inaudible] was just absolutely super.

Len Goodwin came up to me one time and said, “I sure wish I had kept you up there, Dennis.”

JP   Uh-huh, right. So, you’re mentioning a few of these names, and I think maybe I’ll ask you that right now.

What were they like? What do you remember about Jake that was … you know, what was he like?

DR  He was fair.

JP   And how did you like him?

DR  Yeah, Jake was very fair and he’d listen to you. A lot of times, he wouldn’t take your advice, but that’s his prerogative, and you have to respect that. But at least he’d come and he’d ask you for your opinion.
And he was always – he’d never really blow up. But if he wanted something done, you knew he wanted it done now. And if you’d go do it now and get it done, then there was no problem at all. But he was one of the best supervisors I’ve ever had. Absolutely.

JP That’s good. Who else did you mention? You mentioned …

DR Len Goodwin?

JP Yes, Len. How about Len?

DR Len, he was my first supervisor at the Physical Plant. And he was a fair man, too. He took care of all the carpentry. He did all the carpentry and … the painters over there. And he was pretty good. He was pretty fair.

JP Oh, good.

DR Charlie Flake, though, he was hard core.

DR Oh, yeah.

JP What about him?

DR He was hard core. Many a time, boy, he’s made me upset. I was going to quit one time. I was absolutely – he made me so mad, I was going to just up and quit.

JP Really? [laughter]

DR Man, he was [inaudible]. Called me a “Boeing reject” and everything! [laughter]

But, you know, he was all right. It was just his nature, you know. You’d have to kind of overlook it, you know, and go on about your business.

Just kind of say, “OK, Charlie, I’ll take care of it,” and Charlie would be better.

But I think he – well, I think maybe he made me a better person. He reminded me of a little sergeant I had out in Wyoming. Boy, he was something else, too.

JP Another question I’d like to ask you. Did Central ever allow you to attend workshops, or go anyplace? Were you ever asked to learn anything else?

DR Well, at the Physical Plant, we did First Aid classes is all. We’d have First Aid classes. Down in Auxiliary Services, I attended supervising classes and lead classes. We took … anything that would help you in the job, they would do.

JP Were those workshops, were they conducted here on campus, or would you go someplace else?

DR The only time I went someplace else – I went someplace once with the Safety Department. Because we were learning on hazardous materials, and we had to go over to the UW, I think it was. I went with John [inaudible] and someone else, I can’t remember who.
We went over there for hazardous waste materials, when they started to get – in the 1980s, when they started to get really heavy on hazardous waste. And so we went over there for a class one day.

I was asked – I can’t remember what year it was – I was asked by … what was it? … by the State, out of Olympia. Who asked me? … Purchasing or something … Anyway, it turned out, I turned out to be the only one from Eastern Washington that was on the statewide Painting Committee.

JP Really?

DR Yes, I was the only one. Nobody from [inaudible] was on it, nobody from Yakima or anywhere. I was the only one. Or, up at Eastern, I was the only one on the statewide Painting Committee.

JP What did that committee do?

DR That committee made recommendations for bids for the State of Washington for paint, for brushes. Made sure that the paint they were buying for us in our contract was good paint.

I think there was … if I remember, there were eight or nine of us on that committee. And all the rest of them were from the western side of the mountains. So I felt pretty honored about that.

JP Yeah. Well, you should be on it.

DR And, oh, I wrote – I can’t remember what – I wrote up a great big deal on it. But anyway, when I retired, I can’t remember whether I gave that back to Purchasing or what, because I wouldn’t know what would happen to it. So I don’t think, even today, they don’t have a –

JP They don't have a Painting Committee?

DR They don't have a Painting Committee, a person on the statewide board here, I don't think so.

JP Well, does that mean that once you recommended certain paints and brushes and that sort of thing, that all the universities were using the similar kind of paints, right?

DR Correct. Unless you needed some that wasn’t specifically – maybe it was a special job, or a special project you had. Then, you were allowed to go someplace else.

But you had to use that. And we got a cut rate on it, too, so the paint was a lot cheaper than it would be if you just went downtown and bought it. We had a lot of paint contracts that weren’t worth anything.

We had two that I can remember where the paint wasn’t that good. I went to Len Goodwin when I first went down there to Auxiliary Services, and I asked him if he would try to help us and get some better paint to paint in, because it was just too watery to paint with. But we had to pay for it.

JP Well, I'm not that much of a painter, but I can remember there was always – back in the early stages, that you kind of pooh-poohed latex, and everybody was going for oil-based. And now, it appears that oil-based is on its way out and latex is proving –
Well, oil-based is on its way out because of the properties in it, and the hazardousness to it. Because people don’t want all these paints, you know.

Oil-based paints have lead in it, and we can’t have any lead paint anymore. It doesn’t have a lot but it has a little bit. And everything’s going water-based because it’s so solvent. So you can wash it off and everything.

And they say that latex is supposed to last just as long or longer, but I don’t know.

Yeah, it doesn’t.

Doesn’t it?

No, it really doesn’t. Sometimes it does, sometimes it doesn’t.

Yeah, right. Well, let me see … how about, have you ever wanted to enroll in some of the classes here at Central, or have you ever had any occasion to be involved in a class?

I started on G.I. Bill when I first came, back in 1975, I think it was. And I took a few classes. I took some Psychology classes from [Joseph] Darwin. I had some from him.

I had a class out of Black Hall for Education one time, I remember. I took some Art classes from Denny. And [inaudible] classes. So I took a few of that, but that was about all.

When I went down to Auxiliary Services, I tell you, I didn’t have time for anything. I had to order materials. I had to make sure they were here. I had to make sure the departments were ready to go. There was just a lot of work to do.

I went down to Auxiliary Services on the 12th of June, 1976 – er, 1978. I was there a week. Jake gave me a week. When I got there, I didn’t know where anything was. And the person who was supposed to show me, he quit because he was upset that I got the job.

And so I was there a week, and Jake brought me down three painters, and they were from Micronesia. And I had to teach them to paint, because they were painting bathrooms, oil paint.

And they were very nice young men. And one of them stayed with me for over six years, going to school off and on.

And then, the next week, we came in and he gave me 20-some people.

Oh boy.

Oh boy is right, I tell you. Oh boy was right. But we did pretty good that summer. That first summer, I did pretty good. I enjoyed it. I enjoyed it. I couldn’t paint. Didn’t have time. I had about 35 people and I couldn’t paint. But it was fun. It was enjoyable.

So I did that for summers. Had great times during Christmas. We had three weeks and we always had a crew for the breaks.

Well now, you mentioned that you had some students working for you. Did you have any other contact with students? How did you feel about being involved with students?
DR  I enjoyed them. There was good and bad in all of them, but there was more good than bad. I know the students were bright. They knew, in their profession, they knew what they were going to do. But when it came to painting, it was different. But they learned and they picked it up. There were some good painters, some good painters.

JP  Well, good.

DR  There was also some goofballs, but you’d find that in any profession you’d go to, you know. They make it what they want to make it. But I had some good people. I only had – I fired a few, you know, but that was the last resort. I didn’t like firing people, because I felt that was the easy way out for them, you know. If you got fired, you were going to get the easy way out, and that wasn’t right.

FEMALE  I remember working in the Summer Session office, probably it was about 1982 or so. And there was a boy – he was an International student. He was a violinist, a very good violinist. And he spent most of his time painting for the University.

DR  Are you talking about Peter?

FEMALE  Yes, Peter.

DR  Peter Chang?

FEMALE  Did you know Peter?

DR  Yeah, yeah.

FEMALE  And he would come in, and here was this strange relationship. Here was the concert violinist, who had wonderful talents –

DR  From China. I never did hear him play.

FEMALE  And he used to come in, and he’d be painting. And I remember the painting part of his job.

DR  I had another student around that time by the name of Carl Miller. He is now a teacher down at Eisenhower High School, I think. That’s the last time I heard where he was. He and Peter became very good friends. And Carl would take him over to Seattle to someplace to play, in a concert of something.

And Peter had – from what I understood, but correct me if I’m wrong – I understood that Peter had to do these to get money from China to go to school.

JP  Probably, yeah. I don’t know about that.

DR  I don’t either. But Peter was very – Oh! He was just excellent. He was just super.

FEMALE  Yeah, but I remember, he was in the International Programs when Dean [inaudible] was in charge of that program. They were right here in Barge.
DR  You remember a gentleman by the name of Kalazi? He was from Pakistan? Bangladesh?

FEMALE  No. Was he a student?

DR  He was another student. Loved the United States. Oh, I had a lot of people work for me. I had some Chinese ladies work for me one year. It was just …

I had one of the best damn jobs [slaps the table] in Central, you know? [laughter] I got to meet the professors. I painted in every building on campus, except the brand-new ones now. I cleaned in every building that was on campus.

I got to meet of lot of people. Can’t get any better than that!

JP  No, I don’t think you can! Did you ever take part in any of the extracurricular things on campus, like to go to any of the athletic events, or the concerts, or the movies, or anything?

DR  No. I did once in a while, but not very often.

JP  Pretty much not?

DR  No, not very often.

JP  Didn’t have time for that.

DR  Didn’t have time for that.

JP  Now, did you – how were you evaluated as a painter? Did you have your supervisor – you obviously had your supervisor, so did they give you written evaluations every year, or how did that happen?

DR  Yeah, every year, you had a written evaluation. Len Goodwin did them. And when you first came, as staff, you had them every six months.

JP  Oh, really?

DR  Oh, yeah. First, you’d start out with every month; and then, about the sixth month, you’d go to every six months. And then you’d complete your year, if you got in, you know. And sometimes it was pretty tough.

JP  Did you think it was fair to do that?

DR  Oh, I think it was fair. I remember the first evaluation that Jake gave me down there, and I was absolutely upset with it. I was just livid.

JP  Really?

DR  Oh, yeah. He says, "Well, I don’t know you. You have to work a little harder."

And I says, "I'm working harder now. I know what I'm doing."

And he says, "But if I put you up there that high, then you have no place to go."
I says, “Well, that’s all right with me.” But boy, I tell you, I was upset. And I thought I deserved better than that.

JP Did they put this in writing, and did they show it to you?

DR Oh, yeah, it was all written up. You’d have to sign it and date it, and it goes into both your personal files down at Personnel.

JP Right. Well, that’s good.

DR And then when we were down there, we devised one for the students. So the students got evaluated after every summer.

JP Right. Well, let’s see … what else do you need to ask you? OK, let’s take a short break. [Tape recorder turned off]

OK, Dennis, could you tell us a little bit about were there any contributions that you might have made to your work when you were here?

DR Yes. After we got the Painting Department, after we got it up and going, Jake came to me and wanted to know if I’d take on the furniture part of it. And so I said, “Sure, I don’t see why not. Yeah, I’ll take it.”

So we took on the furniture. What they would do is they’d bring in broken furniture from the residence halls and we would repair it. And I set off a part of the shop where it was strictly just the furniture.

And when I would hire a student, that’s what that student would do. He would just repair furniture – couches and chairs and things like that – and sand it down. And if the old part was not worth sanding, he could order a new part.

And I ordered all the parts from back East for all the chairs, which really had to be – it was very difficult to start with, but finally we got – with Jan [inaudible] at Purchasing, we finally got it going, to where I could call back, and I could write out an order, and we could get it done and get the furniture parts in here.

So I had that up until the very last, too, when I was in Auxiliary Services.

JP Well, how did you ever – what’s your background in that? Did you have any background or knowledge in repairing furniture?

DR No. No.

JP Just kind of learned it from the bottom up, huh?

DR Yep, from the bottom up. Got students that had a little knowledge in it, but I considered myself a pretty good supervisor and teacher. And I felt that I could do it, that we could do it as a department.

And before that, I know that when Len came down one day and he said, “Dennis, would you like to stripe parking lots?”
And I said, “Sure. We can do that.”

He says, “Can you take care of the signs, too?”

And I says, “Probably.”

He says, “Well, why don’t you set yourself up a sign shop. And why don’t you see you can do about getting the parking lot striped up?”

So, it was in the early 1980s when we took over the parking lots of the campus, of the University.

And so we’d go out and do all the signs. And I hired some sign painters, a couple of students. Boy, I had good luck at that. I’d find some artistic people that would come in, and they could do signs. And we built it up and took care of all the signs in all the parking lots without going off campus.

And [we] striped the parking lots. Made sure that all the parking lots were all up to code.

JP So by the time you got through, you were handling quite a number of different jobs for the University.

DR Well, they came to me one day and they said – Perry Row, who was over the custodians and Jake – came to me and they said, “Dennis, do you think you could set up an upholstery shop?”

And I says, “Well, I don’t know.”

And he says, “Well, would you like to try?”

And I says, “Well, sure.”

So we got busy and we set up an upholstery shop. I put a – went to staff Personnel and sat down with the lady over there, Cookie or somebody over there – not staff, but student planning – and talked to them.

And we advertised for a sewer. I wanted somebody to sew. And we ended up with a lady from Zillah that was back here to get a degree to teach, and she helped.

And also, Jim Hollister had a lady that was kind of a – that had come back from Hawaii that used to be a secretary … I can’t remember her name … Jackie? I can’t remember her last name either, but she sews.

And between her and that other lady, we got the shop set up. And if I’m not mistaken, it’s still in the bottom of [inaudible] in the northeast corner over there, and it’s still going.

Bought sergers and fabric. I dealt with a company back in New Jersey for fabric. We had to take out a State contract. Yeah. We put chairs together. We upholstered chairs, we upholstered couches. Did all sorts of that kind of work.

JP Well, it just sounds like you’re a jack of all trades. And a master of them all!
DR  No, I just had good people. I’ll give credit to the people that worked for me. That’s where my expertise came in, was getting the stuff together, and getting it arranged, and making sure we had it. But it’s the students, the students who did the work. And did a good job.

JP  Well, you mentioned Wendell Hill. He has recently retired, too.

DR  Right. He retired before I did.

JP  And I was wondering, what was your perception of him?

DR  I was a little skittish of Wendell. He was, you know, he was Director of Auxiliary Services and I never mixed well with upper [inaudible]

Wendell was a nice person, you know, and he’d come down and ask me – and as long as you had the answers to his questions, he was happy. But when you didn’t have the answers to his questions, he was very unhappy.

And he was very fair with you. Very fair.

I fired a person one time that Wendell had asked me to hire. And I just finally had to let him go. I kept an attendance book of when you were there and when you weren’t. That was just one of the things that I did.

And when Wendell called me into the office to ask me about this person, I took my book with me. And I showed him where how long he had been there, how he had been off, what happened there. Wendell said, “OK.”

JP  Did you have any contacts with, or any feelings about, any of the other administrators on the campus – the President, the Vice President – even though you might not have had a direct –

DR  Well, Jim Brooks was President when I went down to Auxiliary Services, I think. In 1978, wasn’t he still President?

JP  Uh-huh.

DR  And Jim and I – I met Jim through the union way back in the middle-1970s, when I was Vice President of the local union. And I also ended up being the President of the Central Committee, down in downtown, for the area.

I got kind of bulldogged into that one. So I was there, I was President of the Council for … I don’t know, maybe a year, year and a half, two years.

FEMALE  But, so you knew Jim Brooks from that?

DR  I knew Jim and Jim was – he was always pleasant to me. Always pleasant.

Don Garrity? I didn’t see much of Don Garrity. I met him once or twice, you know, and I knew who he was. But not too much.

Mr. Nelson, Ivory Nelson, I didn’t know him too much either, just from being on campus is all. I’ve never met his wife.
Jimmie Applegate, boy, there’s a nice guy. Yeah, he was really super-nice. I liked Jim. I met Jim during the Brooks administration, too. And Jim and I were pretty —

JP Good. Any other names that you can recall? You had mentioned a few of the professors in the buildings.

DR I met them from being in the Custodian area, and from being a painter on the academic side. And when I switched over to this side, then I met everybody from like [inaudible] from Dining Services and Tyler Babcock and them, see.

JP Well, good. Well, a little bird told me that you are an actor.

DR [Laughing.]

JP Can you remember any incidents that might cause them to say that? [laughing]

DR I had a student working for me by the name of Jan Johnson. And he was a Drama major. And Jan was going to do – he had to put on a play for his thesis, or his area, whatever you call it, I don’t know exactly what you call it.

But anyway, he was going to do “Bus Stop.” And he came in the shop one day, and he sat down and he says, “I’m going to do ‘Bus Stop.’ Would you like to audition for the bus driver?”

And I says, “You’ve got to be kidding me.”

And he says, “No, I think you’d make a good bus driver.”

I says, “Well, I don’t know, Jan.”

He says, “Why don’t you come up to McConnell” – or, I guess it was the Tower Theater – he says, “Why don’t you come up to the Tower Theater on such-and-such a night?” And he says, “We’re going to audition.”

He says, “Here’s the book. Take this book home and mark every place in there that has the bus driver.” And he says, “Look at about the first half and see if you can learn some of the first ones.”

I says, “OK.” So I took it home and told Laura. I told Laura, I says, “They asked me to be in a play.”

“Naawww.”

I says, “Yes, they are.”

She said, “Are you going to do it?”

I says, “Well, I think I’m going to go up there to the audition and see what’s going on, and go from there.”

And so I went up there, and Jan talked to all of us and he says, “After the auditions, there will be posted next Monday or Tuesday on the board down at the Drama Department.”
So we auditioned. I don’t remember very much about the audition, really. I think I read a few lines with the lady that was behind the camera, the one I was supposed to talk to.

And so anyway, at the noon hour the next Monday, I went up there and I looked. Dadgum, there was my name on it! [laughter] And I said, “Doggone you, Jan!”

So anyway, yes, I did that, and I really enjoyed it. I really enjoyed it. That was really – that was something different. I was in plays in high school, and I directed a play in high school.

And I thought at one time, I was going all the way with it, but I never made it. I don’t know. Maybe I missed my calling, I don’t know. And Milo [Smith] asked me to get involved again, but I just never did.

Len Williams was in the play, and the rest of them were students. And I see Len every once in a while around town.

JP Well, that’s great. Well, to kind of round things off, I guess I first asked you the question – uh – you were here for a number of years. What kinds of changes did you see overall, from the time you got here to the time you left? I mean, did you – do you have any feeling about things that you saw that are different now than they used to be? Good, bad or indifferent?

DR When I first came here, I think the people were very nice. Very friendly. We worked a lot. We worked an 8-hour shift and we didn’t see too many of the professional people.

The grounds were nice. And over time, I think the grounds got kind of cruddy. After a while, they kind of went downhill a little bit, after I moved down here.

I almost went to Grounds one time, on that layoff that I did. I missed it by one day or I would have been on Grounds.

JP You say you saw it kind of deteriorate a bit. Was that because of budget, that there weren’t enough people?

DR I think it was partly the budget. But also, I think maybe a lack of enthusiasm on it. But as it went on, it picked up, and the grounds are very nice now. The grounds are very nice.

The buildings are a lot nicer. I think the painting quality is up even more. It takes a lot of hours to keep the paint up. The outside of the buildings is good.

The people are just absolutely marvelous. I have them come up and speak to me. It’s really something to see the old administration that I came in with are gone now, practically gone. And I hear rumors about how the rest of the administration is going now.

And I think, man, I was in there at a good time. I did, I really enjoyed it here. It was a good place to work – good for me.

And I felt that anybody – I told people this before, even workers down in Auxiliary Services – “If you don’t like your job, why don’t you just go someplace else?”

That’s right. “If you don’t like it here, if you want to complain all the time, why don’t you just move on? Go someplace else. Because I have no – I’m not leaving.”
I was here 17 years and 11 months. And I just couldn’t get that last month out. Just couldn’t do it.

JP  Uh-huh, yeah. Well, are there any other things that you’d like to say before we kind of close?

DR  Well, thank you for inviting me. It’s nice that you’re including staff. I think staff has been neglected a long time on campus. Because they are on campus, and they do a lot of vital chores on campus. So I think it’s very nice.

JP  Well, we thank you very much for being with us today, Dennis.

DR  Well, I appreciate it very much. Thank you very much for asking me.